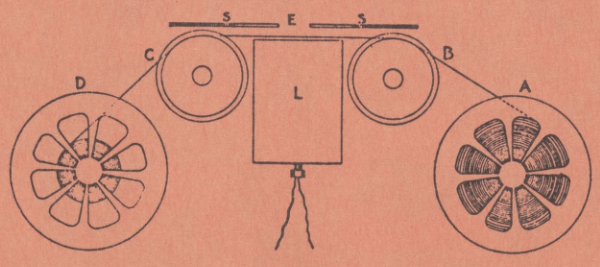
1970

CANYON CINEMATHEQUE

SAN FRANCISCO ART INSTITUTE 800 CHESTNUT STREET PHONE 332-1514

GENERAL ADMISSION: $1.50 ART INSTITUTE STUDENTS & MEMBERS: $1.00

Thursday nights 8:30
Open Screening After the Show



Brandy in the Wilderness by Stanton Kaye
(first prize, 1969 Ann Arbor Film Festival)

"Brandy in the Wilderness" by Stanton Kaye, is a home movie about a film freak and a lonely girl who just happen to be the director and his wife. The wilderness of the title is America, and this crude but relentlessly interesting film achieves a remarkable evocation of barren waste in its people and the country they reflect.

In scenes like these, Kaye's film merges the mask and the reality of the filmed situation. We are made aware of the artificiality evident in the presence of a camera crew, and yet the violence before our eyes, and the cathartic emotions it releases, are certainly real. Simon (Stanton) and Brandy may be playing themselves, but they are also living out their relationship, camera or no camera.

"Brandy in the Wilderness" is a highly empathetic story of our times — the era of loneliness

—Harvey E. Hamburgh

SEPT 24

OCT 1

"CONNER IS THE MOST BRILLIANT FILM EDITOR OF THE AVANT-GARDE." -NEWSWEEK

PERMIAN STRATA
A MOVIE
COSMIC RAY
BREAKAWAY
10 SECOND FILM

THE FILMS OF BRUCE CONNER

REPORT
WHITE ROSE
VIVIAN
LIBERTY CROWN
LOOKING FOR MUSHROOMS

THE TRAGIC DIARY OF ZERO, THE FOOL

1970. Black and white. 70 min. Direction, Editing and Photography by Morley Markson. Sound: Tom Burger. Cast: Penelope, Danny Grigg, Gerald S. Cogan, Robert Ladouceur, Natasha Dudarev.

There's a beautiful scene, worth the price of admission, where Danny stands talking to the camera, again obviously scripted, with a herd of young holsteins in the background. I like this part a lot. They're the most beautiful cows I've ever seen, looking freshly shampooed, so clean and fluffy and curly in their first winter fur. If Blake had made heifers instead of lambs and tigers, he would have made these. Clearly they look so good because Morley Markson is a remarkably good photographer.

FIRST PRIZE, 1970 ANN ARBOR FILM FESTIVAL

also: ANIMA by Steve Howe

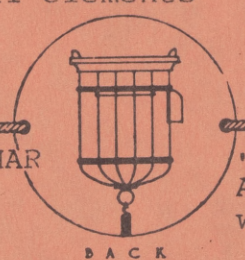
Kay Armatage TAKE ONE

OCT 8

OCT 15

←→ (Back and Forth)
by Michael Snow
With this film, a constantly panning camera within a fixed point of view, Snow continues to explore and define the essential elements of film language, as he did so spectacularly with WAVELENGTH.

NECROLOGY
by Standish Lawder
"It's hard to believe that these faces belong to people today. The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced." Jonas Mekas, Village Voice



AN EVENING OF FILMS BY GEORGE KUCHAR

COLOR ME SHAMELESS
HOLD ME WHILE I'M NAKED
THE LADY FROM SANDS POINT
ECLIPSE OF THE SUN VIRGIN

(the all-time favorites are back)

"Kuchar's films are overtly insane. Anyone who lived in such a world would be mad inside an hour."
-Lenny Lipton

If you have never seen a George Kuchar movie, you owe it to yourself....

OCT 22

OCT 29

Larry Jordan's feature-length

HILDUR AND THE MAGICIAN

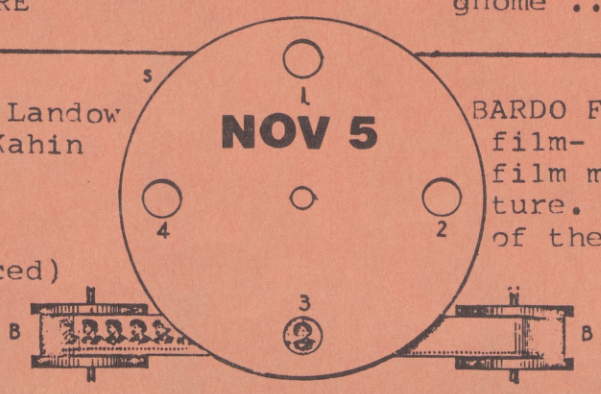
also

OUR LADY OF THE SPHERE

"The movie is an entrancing Tolkien like fantasy about a dying king's daughter who is entrusted to the care of woodland fairies and is subsequently kidnapped by a vengeful gnome ..-Hal Aigner TAKE ONE

BARDO FOLLIES by George Landow
THE AFTERNOON by Brian Kahin
MAYA by Geoffrey Bell
"O" by Tom Palazzolo

(and others to be announced)



NOV 5

BARDO FOLLIES is the film about film- the very substance of film material, chemicals, texture. The image is only part of the totality. -Bob Cowan